

Mony Almalech. *Advertisements: Signs of Femininity and their Corresponding Color Meanings*. Prof. Marin Drinov Academic Publishing House, Acad. G. Bonchev Str. Bl. № 6 1113 Sofia, Bulgaria, Sofia, 2011, 210 p.

ISBN 978-954-322-020-4

[Е-КНИГИ:](#)

<http://www.baspress.com/catalog.php?l=b&t=e>

Contents; Preface; pp. 20-33

© Marin Drinov Academic Publishing House, 2011
ISBN 978-954-322-020-4

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Marketed and distributed by:
Marin Drinov Academic Publishing House
Acad. G. Bonchev Str., Bl. 6, 1113 Sofia, Bulgaria

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Printed in Bulgaria

MONY ALMALECH

ADVERTISEMENTS:
SIGNS OF FEMININITY
AND THEIR
CORRESPONDING
COLOR MEANINGS

SOFIA • 2011



Prof. Marin Drinov Academic Publishing House

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PREFACE

ALMALECH'S THEORY OF COLORS

This book is submitted by Professor Mony Almalech, Dr. Habil. – Institute for Bulgarian Language, Bulgarian academy of science under the financial support of the Bulgarian academy of science and Israeli academy of science. From the Israeli side the participant was Prof. Sasha Weitman, Ph.D. from Tel-Aviv University, Faculty of Social Sciences, Department for Sociology and Anthropology.

The monograph represents an example of the unique partnership and the high moral support of the participants. Almalech sites scrupulously whenever he uses slots of the manuscript of Weitman on signs of femininity.

The final result is a monograph of Prof. Almalech consisting of two main parts – the first one can serve as a textbook on Semiotics of colors, the second is a research on the color meanings and their corresponding meanings to the signs of femininity.

The contribution of Almalech is the developing of the Semiotics of colors and its application to the world of advertisements.

Almalech draws our attention on the semiotic differences between visual colors and the linguistic color terms. He recognized two forms of existence of the language of the colors – Verbalized and Visual (non-verbalized). The visual colors are perceived by the ocular perception, i.e. all colors are perceived simultaneously. The verbalized form is when we use the natural language to designate color. The verbalized Color language is subordinate to the linear or syntax order of the natural language. Almalech used the Test of Free Linguistic Associations (of Kent-Rossanof) to form the Bulgarian Norm of associations on colors (Appendix 1). The list of word-associations (Appendix 1) is taken as a dictionary of non-color meanings of colors. In his previous book in English – *Balkan Folk Color Language* – Almalech proves a list of universal and non-universal color meanings of Visual colors in folklore marriage and burial. He used the Prototype theory of Rosch and Lakoff to comment the Norm of associations and the list of visual color meanings.

Almalech relates the verbalized associative non-color meanings of different words (basic color terms *white, black, red*, etc.; prototype terms *light, darkness, sun, fire, blood, sky, sea*, etc.; prototype rival terms *linen, cherry, duckling, ruby, wine, sapphire*, etc.; terms for the basic features of the prototypes *clean, pure, immaculate* for light; *hot, warm* for fire; *fresh* for plants etc.) to the non-

color meanings of the visual colors in folklore. He finds a small kern of mutual universal meanings which become a semiotic key for decoding the messages of advertisements.

The colors and the signs of femininity are described by Almalech as independent sign systems in terms of the semiotic triangle of Frege. The previous researches of Almalech on colors gave him the possibility to trace semantic and semiotic links between the signs of femininity and the colors. The analysis of 44 advertisements (pictures in Appendix 2) is the second main part of the book.

We become participants in a live and dynamic process of decoding the relations between the two sign systems such as synonymy and antonymy. Some of these relations are unique for every ad, and some of them are universal. Here our suspicions are unclouded by the use of the prototype theory of Rosch and Lakoff. Almalech arises an important problem – “How we should think about Sapir-Whorf hypothesis vs. Prototype theory?” His answer is we can recognize elements of validity of linguistic relativity where at the area of advertisements a bunch of national cultural features could be observed (Bulgaria, Israel). At the same time some universal prototype motivated meanings of the colors are in function.

According to Almalech the synonymy and antonymy between colors and between colors and the signs of femininity are part of subconscious communication among humans. This fact is bolded by Almalech in his effort to unveil some of the manipulative channels and social importance of advertisement industry. One of these manipulative channels is ‘saying twice the same thing’ borrowed by talented ad-makers from mystical and sign content of the folklore. In his previous books Almalech proves the high effectiveness of this semiotic tool widely used in rural and primitive cultures.

May be the most valuable result of this book of Mony Almalech is the conclusion that despite the successful use of folklore matrices such as ‘saying twice the same thing’ the world of advertisements misses the most important intention and semantics of ‘the ritual’ colors – the preserving and reproducing power of their positive magic. The ads are manipulating us by subconsciously readable messages which are not pinpointed on our survival but on buying goods. The pragmatic principle of lie works here excellent because, as Almalech points out, we all know subconsciously the universal meanings of colors. Finally, many ads work on our soul but not on our pocket.

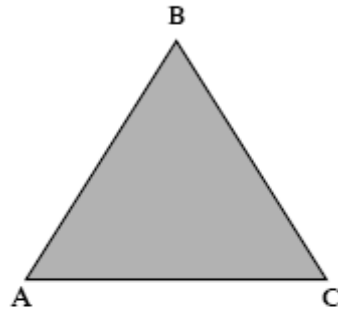
In his books Mony Almalech showed that he is quite familiar with the color theories of Plato, Goethe, Schopenhauer. Now, Almalech draws current cognitive, ethnolinguistic, psycholinguistic methods and theories to build his complex semiotic theory of color as a communication system.

The book can be used both by students of semiotics or by advertisement specialists. It might be of interest for semioticians, anthropologists, modern linguistic orientated persons, philosophers or readers angry with the advertisement industry.

Prof. Vassil Rainov, Dr. Habil.

II.4. The Triangle of G. Frege

The triangle of G. Frege (German mathematician and logician who lived at the end of 19th and the beginning of 20th centuries), is an abstract scheme of every sign that became popular from the semiotic researches of Ch. Morris.



Every one of the tops of triangle stands for:

A — the denotate (the signified) — the object at the reality or the image of this object as a imaginative reflection at the human's mind. The denotate/signified is related to the imaginative thought. (hereafter significator, marked as s)

B — the sign (the signifier) — this is the word at the natural language level in its phonic or written form/substance.

C — the referent (the designat) — this is the notion/concept on the real or imaginative object. Usually C is connected to the logical thought.

In semiotic literature there are cases when A and C are united. In our case for femininity and different-ordered significata the situation will be identical. The term significata stands for the metaphysical side of the sign and it will be marked as (σ).

Common alternative designations for s and for include, for the former, significant (Sa), signifier (Sr) and sign-vehicle, and for the later signific (Sc), signified (Sd), referent, and seme.

The nature of the language sign calls for utilized knowledge about the content of the sign. For example, if we do not know denotate or referent of a word-sign from Chinese or Japanese languages — we do not know these languages. Signs are a unit of form and content. In the case of natural language the form/substance is the sound or phoneme.

The basic notion is that there is no link between s (B) and σ (A + C) in terms of organic ties. The link between s and their y is very strong in the sense of a live communication system.

In the first case of B (the physical form/substance of the color-sign) is the length of the light waves. The second case B (s) is femininity. The y denotate/signified and the σ referent/designat are non-color meanings of the color-sign, and some context-depending meanings connected to *Ideology* (cultural and contextual).

Non-color meanings are found in folklore and in secret religious-mystic knowledge, and also as responses to the color-terms stimulus. That is why we recognize non-verbalized color language (from the area of folklore and in the secret religious-mystic knowledge) and verbalized color language (from the area of the associations and textual functioning of the responses).

Can the signs of femininity described by S. Weitman [Weitman, Ms.] be considered as a form/substance (physical part of the sign) of a sign from the type of s?

Can any of the described signs such as 'softness', 'tenderness', 'sweetness', 'delicate ankles', 'delicate wrists', 'delicate neck', 'elbow salute', 'wasp waist', 'expressiveness', 'raunchiness', 'impishness', 'vulnerability', 'decoltee', 'high heeled shoes', 'exhibitionism', 'naughtiness', 'breast manifestation', 'shoulder-bunching', 'bashful knee bend', 'high-spiritedness', 'self-belittlement', 'sex cover up', 'sex display', 'sex demureness', 'related stance', 'ear display' be considered as icon signs with their denotate and referent? Obviously, they are all signs.

The described signs of femininity can serve an ideological context. The ideological context can cause the described signs of femininity to become signs of higher level ("index" or "symbol").

Significators s serve to suggest, conjecture, and bring to mind the metaphysical part (A and C — hereafter, σ). Moreover, they have the noteworthy property of being not only perceptible by the human senses, but — this is crucial for semiological research — of being physically recordable and permanently storable on documents (magnetic tapes, gramophone records, DVD, photographic plates, verbatim transcripts, etc.)

What we shall see from J. Cirlot's survey is that femininity can be an object of deifying. Further whether femininity is a sign-symbol or only a symbol (as the lion), or it falls off the main process remains to be established.

Colors should be accepted as a symbol-sign, but not a index-sign.

"Finally in contrast to the way most content analysis works [Markoff, Shapiro, Weitman, 1975] the problem of meaning does not wait to be seriously raised — if it ever gets to be seriously raised by content analysis — till the *analysis phase*, i.e. until after all the relevant signs in the corpus have been listed and entered in a *code book*, and after *coding* of the document has been completed. In the semiological work,

the question of meaning is posed explicitly and systematically right at the very outset, and is an integral part of the methodology of sign detection and verification." [Weitman, Ms.]

III. SEMIOTICS OF COLORS

III.1. Kent-Rosanoff Test

The project will use data on Bulgarian Norm of Word-Association. The method is developed by H. Kent and A. Rosanoff, [Kent, Rosanoff, 1910]. Testing took place twice: once throughout the 1978-1982 period by Entcho Gerganov and his colleagues at the Laboratory for Structural and Applied Linguistics, Institute for Foreign Students — Sofia, and secondly testing was done in 1996 at a private employment office at Sofia by M. Almalech. The first test included 1000 persons and 200 word-stimulus. The second test had the same instruction to 100 persons on 30 word-stimulus. Gerganov's results [Gerganov et al, 1984] were compared to the results of 1996 testing [Almalech, 2001]. One of the main goals of the comparison is to check and list the steady repeated responses.

Both experiments included the following basic color terms: white, black red, blue, yellow, green. Besides these basic color terms both tests included the terms **light** and **dark**. The data on **light** and **dark** will be not used at the analysis on the advertisements, but they are given at the data-list here just to prove that **light** and **white** are accepted as synonyms. The responses to the stimulus **white** and **light** are also synonymous. The same structure, semantics and relations have the results on **black** and **dark**.

Some special features of the data are as follows:

1) The usual oppositions/antonym responses are excluded as much as this cognitive mechanism is well researched [Laffal, 1969] as early as period of the childhood.

2) The existing full range of relationships (synonymy, antonymy, attribution, predication etc.) between the word-stimulus and word-association will neither be represented and nor discussed.

3) Artefacts and natural objects as responses are excluded from the data analysis because they are not useful for our purpose. The other reason for the elimination of responses which are names of artefacts and natural objects is the great number of such responses. Many of the natural objects can be considered as competitors for prototypes. For example *lemon, tulip, daffodil, crocus, primrose, rose, pink/carnation, dandelion,*

wheat are competitors which can not succeed in the competition to the real prototype for yellow — the sun. For the full list of responses see [Almalech, 1997/98; 2001].

4) Statistical data are not included here. It is essential that the highest frequency, at both experiments, are in terms of the prototypes and their most important qualities. Some of the semantisations are also very frequent others are available only once or twice.

5) The responses will be considered as meanings of the colors. The responses reflect the linguistic consciousness and linguistic subconsciousness of the tested persons. The responses represent data on the cognitive processes.

6) Structure of the Norm. The same responses at both experiments are the kern of the Norm. The kern consist of the language terms for: a. the prototypes, in terms of E. Rosch, to every focal color; b. the most important qualities of the prototypes — *warm/heat* for **fire** and **blood**, *clean/immaculate* for **snow/milk/light** etc.; c. semantisations or cultured meanings on the prototypes and their most important qualities — *love, hate, calm* etc.; d. artefacts and natural objects.

7) The list contains a transcription of the Bulgarian word and translation in English. Some Bulgarian words have two or more words in English translation to represent the functional semantics of the Bulgarian word. Some English words are marked as part of the speech because in the Bulgarian language the response-word is more than one part of the speech by conversion.

8) The list of responses is in APPENDIX 1.

III.2. Prototype Theory

The term is used by G. Lakoff [Lakoff, 1987] to express the efforts in philosophy, linguistics and cognitive science to describe the process of categorization on the basis of prototypes. A special interest for us is E. Rosch's research [Rosch et al, 1976]. E. Rosch has proven that the notion and categorization on focal colors is universal, trans-cultural and trans-ethnic. The prototypes for the colors are: for **red** — *fire/flame*; for **blue** — *sky/sca*; for **green** — *all plants*; for **yellow** — *the sun*; for **white** — *the light, snow and/or milk*; for **black** — *cool, darkness*.

III.3. Prototypes and Word-Associations

The results of the Bulgarian Norm show that the biggest statistical frequency at the norm belongs to the terms on prototypes and most of their specific qualities. If we recall the main folklore and ritual meanings of colors [Almalech, 1996, 1997], we shall see that there is a small kern of mutual meanings. This kern represents the universal non-color meanings of colors.

The possibility of such universal kernel meanings of the colors is due to the archetype character of these meanings. The archetype character of these meanings is based on reasons shown by G. Lakoff:

"Color concepts are *embodied* in that focal colors are partly determined by human biology. Color categorization makes use of human biology, but color categories are more than merely a consequence of the nature of the world plus human biology. Color categories result from the world plus human biology plus cognitive mechanism has some of the characteristics of fuzzy set theory plus a culture-specific choice of basic color categories. The Kay-McDaniel theory seems to work well for characterizing the focal colors corresponding to color categories. But it does not work as well at the boudoirs between colors. (...) Color categories, thus, are generative categories (...) They have generators plus something else. The generators are the neurophysiologically determined distribution functions, which have peaks where the primary colors are pure: black, white, red, yellow, blue, and green. These generators are universal; they are part of human neurophysiology. (...) MacLaury shows, color cognition is by no means all the same across cultures. Nor is it by any means arbitrarily different across cultures." [Lakoff, 1978, pp. 29-30]

The responses at the word-association test can be considered as linguistic and non-linguistically subconscious and conscious knowledge on the kernel meanings of the colors. The paradigm of responses has ability to mirror personal subconscious knowledge based on individual experience plus social formed meanings. That is why the list of word-associations represents the universal meanings and the non-universal meanings of colors.

Thus at the color language we have the next possibility to observe "a scandal" case in the terms of Cl. Levi-Strauss [Levi-Strauss, 1958, p. 9] and J. Derrida [Derrida, 1997, p. 415], when a nature phenomena becomes a cultured one in indissoluble relations.

See the table OF KERNEL MEANINGS at COLOR LANGUAGE.

III.4. Colors — Symbols or Signs?

III.4.1. Turner's point of view on the status of the three colors — white, red and black — is remarkable as an answer of the question ARE COLORS SYMBOLS OR SIGNS? At the same time Turner's view is also a very good starting point on our issue — *Signs of femininity and their corresponding color meanings*:

"I am going to throw caution to the winds for the sake of stimulating controversy and state boldly that:

1) Among the earliest symbols produced by man are the three colors representing products of the human body whose emission, spilling, or production is associated with a heightening of emotion — in other words, culture, the super-organic, has an intimate connection with the organic in its early stages, with the awareness of powerful physical experiences.

2) These heightened bodily experiences are felt to be informed with a power in excess of that averagely possessed by the individual; its source may be located in the cosmos or in society; analogues of physical experiences may be than found wherever the same colors occur in nature; or else experience of social relations in heightened emotional circumstances may be *classified* under a color rubric.

3) The colors represent heightened physical experience transcending the experience's normal condition — they are therefore conceived as 'deities' (Hindu) or mystical powers, as the sacred over against the profane.

4) The physical experiences associated with the three colors are also experiences of social relationships: thus white = semen is linked to mating between man and woman; white = milk is linked to the mother-child tie; red = maternal blood is linked to the mother-child tie and also the processes of group recruitment and social placement, red = bloodshed is connected with war, feud, conflict, social discontinuities, red = obtaining and preparation of animal food = status of hunter or herder, male productive role in the sexual division of labor, etc., red = transmission of blood from generation to generation = an index of membership in a corporate group; black = excreta or bodily dissolution = transition from one social status to another viewed as mystical death, black = rainclouds or fertile earth = unity of widest recognized group sharing same life-values.

5) While it is possible to find many references to bodily fluids in white and red symbolism, few societies specifically connect black with processes and products of katabolism and decay e.g. with decayed or clotted blood. It is possible that black which, as we have seen, often means 'death' or a 'fainting fit' or 'sleep' or 'darkness' primarily represents falling into

unconsciousness, the experience of a 'black-out'. Among Ndembu, and in many other societies, both white and red may stand for life. When they are paired in ritual, white may stand for one alleged polarity of life, such as masculinity or vegetable food, while red may represent the opposite, such as femininity or meat. Or white may represent 'peace' and red 'war'; both are conscious activities as distinct from black which stands for inactivity and the cessation of consciousness.

6) Not only do the three colors stand for basic human experiences of the body (associated with the gratification of libido, hunger, aggressive, and excretory drives and with fear, anxiety, and submissiveness), they also provide a kind of primordial classifications of reality. This view is contrast to Durkheim's notion that the social relations of mankind are not based on the logical relations of things but have served as the prototypes of the latter. Nor has society, Durkheim argues, been merely the model on which the classifying thought has wrought; the framework of society has been the very framework of the systems of things. (...) The center of the earliest system of nature is not the individual: it is the society. Against this I would postulate that the human organism and its crucial experiences are the *fons et origo* of all classifications. If men and women are to beget and bear, suckle, and dispose of physical wastes they must enter into relationships — relationships which are suffused with the affective glow of the experiences. These are the very processes which the Ndembu call 'rivers' — they stream from man's inner nature. The color triad white-red-black represents the archetypal man as a pleasure-pain process. The perception of these colors and of triadic and dyadic relations in the cosmos and in society, either directly or metaphorically, is a derivative of primeordial psychobiological experience — experience which can be fully attained only in human mutuality. It needs two to copulate, two to suckle and wean, two to fight and kill (Cain and Abel), and three to form a family. The multitude of interlaced classifications which make up ideological systems controlling social relationships are derivatives, devised of affectual accompaniments, of these primordial twos and threes. The basic three are sacred because they have the power 'to carry the man away', to overthrow his normal powers of resistance. By representing these 'forces' or 'strands of life' by color symbols in a ritual context, men may have felt that they could domesticate or control these forces for social ends. But the forces and the symbols for them are biologically, psychologically, and logically prior to social classifications by moieties, clans, sex totems, and all the rest. Since the experiences which the three colors represent are common to all mankind we do not have to invoke diffusion to explain their wide distribution. We do have to invoke diffusion to explain why other colors, such as yellow, saffron, gold,

blue, green, purple, etc., are ritually important in certain cultures. And we must also look to processes of culture contact to explain differences in the senses attributed to the basic colors in different regions. The point I am trying to make here is that the three colors white-red-black for the simpler societies are not merely differences in the visual perceptions of parts of the spectrum: they are abridgments or condensations of whole realms of psychobiological experience involving the reason and all the senses and concerned with primary group relationships. It is only by subsequent abstraction from these configurations that the other modes of social classification employed by mankind arose." [Turner, 1966 a/, pp. 80-83]

Some very important conclusions can be made from this long quotation on the symbolism of the three colors:

III.4.1.1. Color symbolism, described by V. Turner, can be called color language because of the following reasons:

III.4.1.1.1. Ambiguity of the color as sign-symbol.

III.4.1.1.2. Context and text dependence of every meaning.

III.4.1.1.3. Lexical level where a color has different non-color meanings.

III.4.1.1.4. Relation of antonymy at the lexical level, for example the permanent opposition between white and red.

III.4.1.1.5. Syntax level where white and red are always a compound with antonymous meanings of the colors.

III.4.1.1.6. Syntax-textual level where red-white are in semantic opposition to black, respectively red-white means different 'life' opposition matters vs. 'death' for black.

III.4.1.1.7. Relation of synonymy between red and white as colors referring 'life' matters.

III.4.1.1.8. Very strong correspondence of the lexical meanings of white, red, and black to the prototypes, in terms of E. Rosh.

III.4.1.1.9. Very strong correspondence (biologically, psychologically, and logically prior to social classifications) of the non-color meanings of the three colors to both — the associative responses at the Norm, and the prototypes for the categories of the colors.

III.4.1.1.10. Very strong correspondence of color synonymy and color antonymy at the Norm and at the described ritual synonymy and antonymy.

III.4.1.1.11. Taxic, but not syntax, is the usual channel for communication through the colors at the rituals.

III.4.1.1.12. Turner represents to us a very clear and professional description of the semiological phenomena. This phenomena is called biological reductionalism by M. Sahlins, [Sahlins 1976, p. 17] when he

comments C. Levi-Strauss' researches. The same phenomena is object of R. Barthes' attention where we have hierarchical series of levels of signification such as that of the Sa:Se compound, which constitutes sign at any one level, becomes a Sa in relation to the next higher level, where it combines with still another, still more general Se to form a higher-order sign, and so on and so forth, until the most diffuse level of signification is reached.

III.5. Color language

The language of the colors has two forms of existence — verbalized and non-verbalized.

The non-verbalized form of existence is when we use our visual perception. The non-verbalized color language is perceived by the ocular perception, which means, that all colors are perceived simultaneously.

The verbalized form of existence is when we use the natural language and the color terms. The verbalized color language is subordinate to the linear or syntax order of the natural language.

The verbalized form has two main versions — context-free and context-dependent versions. All responses (words-associations) to the basic color terms-stimulus are considered a context-free version.

All non-color meanings of the color terms, ascribed to them by the context of a novel/text, are considered a context-dependent version.

The context-free verbalized version is the lexical level of the color language. The context-dependent version can be regarded as the textual level of the verbalized color language.

One very strong difference between the non-verbalized and the verbalized form of the color language is the structure of the messages, related to human perception. The non-verbalized color language is received by the ocular perception, which means, that all colors come in simultaneously. The non-verbalized color language is taxic. The verbalized color language is subordinate to the linear or syntactic order of the natural language. Thus we can consider that non-verbalized color language has a taxic structure, and the verbalized color language has a syntactic structure.

There is a difference in those terms, between the lexical and the textual levels of the verbalized color language. At the textual level the syntax is strong, however at the textual level syntax it is weak.

The question that rises here is *Where is the standard syntax level in the system?* We should consider the units of two and more colors in a compound utterance as a level corresponding to the syntactic level of the natural language. This level is typical of both — non-verbalized and

verbalized color language, i.e. the four color sentence (red, green, white and gold) at the traditional bridal rite which is a normative utterance in the whole context of the rite. [Almalech, 1996], [Almalech, 1997]. In the framework of the different rites among different peoples the white-red binomial is a syntactic compound. This folklore compound is object of special attention by V. Turner who points out that no one of the single color is constantly related to any of the sexes — "There is no fixed correlation between the colors and the sexes. Color symbolism is not consistently sex-linked, although red and white may be situationally specified to represent the opposition of the sexes." [Turner, 1971, p. 49] Turner's conclusion serves our aim as far as advertising and femininity are concerned, which is borne out recalling that femininity is a culture system.

Further Turner offers another similar conclusion: "White and red are certainly opposed in some situations, but the fact that each can stand for the same object — in other words, they participate in one another's meaning — suggests that more than pair of opposites has to be taken into account. As a matter of fact...there is a third factor, or term. This is the color black (...)" [Turner, 1971, p. 49].

This wise observation brings out two points: 1. Color language exists; 2. There is a syntactic level, which is in the text of the ritual.

Color language exists in a very similar form in modern society. The data on color meanings at the national flags gives a perfect example on this modern existence of meanings that usually are considered ancient or primitive. S. Weitman's research on national flags [Weitman, 1973] gives a list of explicit meanings of the colors at the flags of more than 100 nations. These meanings represent the lexical level of the color language. The meanings at the lexical level strongly show the connection with the prototype for the category of every color in terms of E. Rosch. [Rosch et al, 1976] For white they are 'snowy peaks', 'purity and peace', 'ideals and purity', 'peace and unity' etc. For red the lexical meaning includes fire and blood and their culture semantisations — 'fire, unity', 'bravery and endured of the armed forces', 'blood shed by fighters for independence', 'freedom' etc.

The syntactic compound of white and red is also mentioned by Weitman: "Moreover, the official meaning of White and the high frequency with which it appears on national flags suggests that it may be best understood in conjunction with Red, with which it is associated in one out of every two flags. Whereas, as we have seen, the nation uses the color Red to exhort the people always to be ready for war and to make supreme sacrifices, it simultaneously uses the color White to reassure them that this perpetual preparedness is made necessary by the

greed and aggressiveness of OTHER nations, not by its own greed and aggressiveness. For, so the people are taught to believe, their own nation is profoundly peace-loving and friendly, and it desires nothing better than to have good and harmonious relations with its neighbors. If only those neighbors felt likewise..." [Weitman, 1973, p. 354]

Universal non-color meanings are kernel at the color language of any type. It should be bolded here that the meanings listed in the table at the VERBALIZED VERSION are observed at both — in the norm of word associations, as well as in the Bulgarian novels of Emilian Stanev and Dimitar Talev. This calls for a list (III.6.) of the corresponding meanings between the Norm of Word-Associations and the Folklore and Secret Religious-Mystic area, the list must be full of many full synonyms. That's why we speak about kernel meanings which are mutual between FOLKLORE, SECRET RELIGIOUS-MYSTIC KNOWLEDGE and THE VERBALIZED COLOR LANGUAGE (IN, AND OUT OF CONTEXT).

III.6. Kernel meanings in Color language

FOLKLORE AND SECRET RELIGIOUS-MYSTIC KNOWLEDGE	COLOR	VERBALIZED COLOR LANGUAGE (IN, AND OUT OF CONTEXT)
'gives association to fire' — Islam	RED	'warmness', 'fire', 'flame', 'warm', 'to burn', 'heat', 'hot', 'fiery'
'warmness', 'heat' — Islam	RED	'warmness', 'heat'
'aggression' — Bulgarian marriage flag	RED	'aggression'
'absolute red is like burning fire' — Jewish mysticism	RED	'fire', 'flame', 'to burn', 'warm', 'warmness', 'heat', 'hot', 'fiery'
'a symbol of fire' — Ancient Greece, Rome	RED	'fire', 'flame', 'to burn', 'warm', 'warmness', 'heat', 'hot', 'fiery'
'the garments of the diseased' — ancient Sparta	RED	'death', 'war', 'died', 'pain', 'anger/wrath'
'the menstrual blood' — Ndembu; 'the maternal blood' — Ndembu; 'the blood of feminine virginity' — Bulgarian marriage	RED	'blood', 'bloody'

'the blood of femininity' — Ndembu, Balkan marriage'	RED	'femininity' — contextual verbalization in novels of E. Stanev
'the blood of murder or stabbing or killing' — Ndembu	RED	'blood', 'death', 'bloody'
'blood' and 'fire' at the Orphic cults to Zagrei' — Thracian Balkans before and during Old Greece times [Fol, 1991]	RED	'blood', 'bloody', 'strongly', 'power', 'might', 'warmness', 'fire', 'flame', 'warm', 'to burn', 'heat', 'hot', 'fiery'
'red things have power' — Ndembu	RED	'strongly', 'power/might'
'cold' — Islam	GREEN	'cold'
'water' — Islam	GREEN	'water'
'hope' — Islam	GREEN	'hope'
'fertility' — Balkan folklore	GREEN	'nature', 'fertility', 'vegetation'
'freshness of nature' — Balkan folklore, Islam	GREEN	'fresh', 'freshness'
'fertility' — Balkan folklore, Islam	GREEN	'nature', 'growth'
'freshness of nature', 'freshness' — marriage meaning that is signed over the bride and groom — Bulgaria, Romania, Greece	GREEN	'fresh', 'freshness', 'vegetation', 'nature', 'growth'
'vitality of the masculine' — Callout in Romania and Bulgaria	GREEN	'alive', 'live', 'vitality'
'vegetation on the Earth' — Jewish Kabbalah	GREEN	'planet', 'vegetation'
'purity' /ritual and physical/ — marriage and burial at the Balkans, Rome, ancient Greece, Egypt, among Jews, Christian and Muslims	WHITE	'purity', 'pure', 'immaculate', 'cleaned', 'immaculacy'
'unstained' — Islam, Rome, ancient Greece, Egypt, among Jews, Christian and Muslims	WHITE	'purity', 'pure', 'immaculate', 'cleaned', 'immaculacy'
'immaculacy', 'virginity' — marriage — in our days for all monotheistic religions, at the burial of Rome, ancient Greece, Egypt, Jews	WHITE	'immaculacy', 'purity', 'virginity'
'white veil' — from 20th century for all of the three monotheistic religions	WHITE	'marriage', 'veil', 'bride'

'the pure light' — Islam, Jewish Kabbalah	WHITE	'light', 'bright', 'pure', 'clean', 'cleaned'
'color of God'	WHITE	'God', 'angel', 'spiritual', 'mental', 'intellectual', 'severe/strict', 'wise/prudent/reasonable', 'magnificent/splendid', 'sparkling', 'blinding', 'death', 'veil', 'world', 'sanctuary', 'skin'
'color of the eternity' — Judaism, Christianity, Islam	WHITE	'eternity'
	WHITE	
'eternal life' — Jewish tradition; 'life' - Ndembu	WHITE	'life', 'angel', 'God'
'death' — Old Europe (6000 before Christ) burial —	WHITE	'death'
'cloth of the dead' — ancient Greece, Egypt, Jewish and Islam burial	WHITE	'death', 'eternity', 'purity', 'pure', 'immaculate', 'cleaned', 'immaculacy', 'magnificent/splendid',
'white mourning' — Slavs, ancient Greece, Egypt	WHITE	'angel', 'God', 'death', 'pure', 'immaculate', 'eternity'
'black mourning' — current color for mourning among all monotheistic religions, Rome, some periods of ancient Greece	BLACK	'mourning', 'death', 'grave', 'burial', 'tears', 'grief/sorrow', 'pain', 'unhappiness/misery', 'riddle/enigma'
'preserving/protection' ('hiding', 'disguise') of the relatives and friends of a dead person from the powers of death — as goals-meanings of the "black mourning"	BLACK	'invisible/unseen', 'secret', 'night', 'darkness', 'burial', 'sorrow'
'death' — Ndembu, all monotheistic religions	BLACK	'death', 'mourning', 'grave', 'burial', 'tears', 'grief/sorrow', 'pain', 'unhappiness/misery', 'riddle/enigma'

III.6.1. Communication and manipulation based on kernel meanings of colors.

Communication through a language is carried out via some most important features of a language. The speaker and the listener should both "know" the mutual language. The understanding of the signs goes by what Grice [Grice, 1975] calls the *cooperative principle* — speakers work tacitly together to achieve a *norm of coherent and effective exchanges*. In the case of language of colors the area of a *norm of coherent effective exchanges* is subconsciousness. Coherency is assured by transcultural, universal and kernel meanings of colors.

Correspondingly, a manipulation at advertisement industry should use the kernel meanings to reach the goal — to stimulate to buy.